

OPERATIC ANTHOLOGY

Celebrated Arias, Duets, Trios, Quartets, and Quintets *Selected and Edited by Max Spicker*

Les Huguenots. f. g. i. (1836) G. Meyerbeer
200. Nobles seigneurs, salut! Sop. 25
201. " " " Alto 25

Idomeneo. g. (1781) W. A. Mozart
202. Still ist im Meer. Trio. 2 Sop., and Alto 20

Ione. i. (1858) E. Petrella
203. Abbandonata ed orfana. Zlto 15
205. Canti chi vuole. Ten. 25
206. Dell' Ilisso sulle sponde. Aria e Duo. Sop. and Ten. 25
207. Nel sol quand' è più splendido. Sop. 40
208. O Ione, di quest' anima. Ten. 25
209. Vanne e serba geloso. Duet. Bar. and Bass 35

Irène (La Reine de Saba). e. (1862) Ch. Gounod
210. She alone charmeth my sadness. Bass 25
211. " " " Bar. 25

Jean de Nivelle. f. (1880) L. Delibes
212. Tant que le jour dure. M.-Sop. 25

Jeanne d'Arc. f. (1881) P. Tschaikowsky
213. Adieu, forêts. Sop. M.-Sop. 40

Jocelyn. f. (1888) B. Godard
214. Cachés dans cet asile. Lullaby. Sop. or Ten. 25
215. Cachés dans cet asile. M.-Sop. or Bar. 25
216. " " " " Alto or Bass 25
217. Seigneurs, ayez pitié. Sop. or Ten. 20
218. " " " " M.-Sop. or Bar. 20

La Juive. f. i. (1835) J. F. Halévy
219. Il va venir. Sop. 25

Lakmé. f. (1883) L. Delibes
220. Où va la jeune Indoue. Sop. 40
221. " " " " M.-Sop. 40
222. Sous le dôme épais. Duet. Sop. and M.-Sop. or Alto 40

Lalla Roukh. f. (1862) F. David
223. O ma maîtresse. Sop. 25
224. " " " " Alto 25

Linda di Chamounix. i. (1842) G. Donizetti
225. O luce di quest' anima. M.-Sop. 35

Lohengrin. g. (1850) R. Wagner
226. Einsam in trüben Tagen. (Elsa's Dream.) Sop. 25
227. Einsam trüben Tagen. M.-Sop. 25
228. Nun sei bedankt, mein lieber Schwan. Ten. 15
229. Nun sei bedankt, mein lieber Schwan. Bar. 15

Luisa Miller. i. (1849) G. Verdi
230. La tomba è un letto. Sop. 25

Manon. f. (1884) J. Massenet
231. Obeissons, quand leur voix. Gavotte. Sop. 20
232. Obeissons, quand leur voix. M.-Sop. 20

Manon Lescaut. f. (1856) D. F. E. Auber
233. C'est l'histoire amoureuse. Sop. or M.-Sop. 20

Martha. i. f. (1847) F. v. Flotow
234. M'appari. Ten. or Sop. 20
235. Qui sola vergin rosa. (Last Rose of Summer.) M.-Sop. or Alto 20

Matrimonio segreto. i. (1792) D. Cimarosa
236. Le faccio un inchino. Trio. 2 Sop. and Alto 50

Mefistofele. i. (1868) A. Boito
237. La luna immobile. Duet. Sop. and Alto 20
238. Lontano, lontano. Duet. Sop. and Ten. 20

Mignon. f. (1866) A. Thomas
239. Connais-tu le pays? Sop. 25
240. " " " " M.-Sop. 25
241. " " " " Alto 25
242. Elle ne croyait pas. Bar. 25
243. " " " " Ten. 25
244. Je connais un pauvre enfant. M.-Sop. 25
245. Je suis Titania. Sop. 35
246. Légères hirondelles. Duet. Sop. and Bar. 30
247. Me voici dans son boudoir. M.-Sop. 35
248. O Vierge Marie. Sop. 20
249. " " " " Alto 20

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All numbers are published with English in addition to the original text; i. g. f. stand for
The numerals in brackets indicate the year when the opera was first performed.

G. SCHIRMER

NEW YORK

OÙ VA LA JEUNE INDOUE.

(INDIAN BELL SONG.)

from

LAKMÉ

English words by
CHARLOTTE H. COURSEN.

L. DELIBES.

SOPRANO.

Tutti
PIANO. Moderato.

mf *p*
Ah!
Ah!

VAR. *lento.* *mf* *p* *long. tr.*

Moderato.

Flute *gemma* *Harp tacet* *p*

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Flute Tact
harp
cresc.
f p
Cello pizz

Andante.

Où va la jeune In-doue, Fil-le des Pa-ri - as, Quand la lu - ne se
Where roamsthe dusky maiden, The lonely Pariah child Mid the tender-leaved mi -

harp seule p

jou-e — Dans les grands mi - mo - sas? Quand la lu-ne se jou - -
mo - sas — Spread in the moonlight mild? Mid the tenderleaved mi - mo -

Tempo I.
Andante.

- e Dans les grands mi - mosas? El-le court sur la mous-se
sas Spread in the moonlight mild? O'er the moss is she fly - ing

Et ne se souvient pas — Que partout — on re - pousse — L'enfant des pa - ri -
And she has ceased to feel — That to her, a Pariah maiden — Is every heart of

as; El - le court sur la mous - - se, L'enfant des pa - ri - as; —
steel O'er the moss is she fly - - ing, The lonely Pariah child; —

Le long des lauriers ro-ses, Rê-vant de douces choses, Ah!
Past the laurels all gleaming, Still of fai-ryland dreaming, Ah!

p
Doh
Mitt Sol#
Sol# Mit

— El - le pas-se sans bruit Et ri - ant à la nuit, — à — la
— On with footsteps so light, Laughing out to the night, — to — the

pp
molto rall.
La#
Sol# 2 2nd
Sol#
suivez.

Allegro moderato.

nuit!
night!

La-bas dans la fo-rêt plus som-bre,
With-in the for-est deep and som-bre,

Flute

Flute

mf

p

Re#

Lab F#
Re# D#

harp

Quel est ce vo-yageur per-du?
Some lone-ly man has lost his way,

harp

cello

cello t

Au-tour de lui des yeux brillent dans l'om-bre, Il marche en-
A-mid the sha-dows wild bright eyes are shi-ning, And fierce-ly

mib

co-re au ha-sard, é-per-du! Les fau-ves rugis-sent de
watch there, grim and still, for their prey. Now roar through the forest are

harp tout
flute partie sup 8 5 4 3 2 1
cello partie inf (M.D.)

joi - e, Ils vont se je - ter sur leur proi - e, La jeu - ne fille ac -
ring - ing, The beasts to their plunder are spring - ing, The maiden flies to

cresc. *f*

court et bra - ve leurs fu - reurs: Elle a dans sa main la ba -
shield the stricken man from harm: And on with her wand light-ly

f *p*

harp *Celli* *pizz*

guet - te, Où tin - te la clo - chet - te, où tin - te la clo - chet - te Des char -
bounding, The sil-verbells re - sounding, the sil-verbells re - sounding Wields her

pp *rall.* *8*

harp *Flute* *Celli*

meurs? Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
charm. *Flute* *Tacet*

p plus animé *harp*

Celli *arco*

Handwritten musical score for "L'Espresso" by Debussy. The score is in 3/4 time, key of D major (three sharps), and consists of three staves. The top staff is for the voice, with lyrics "ah! ah! ah! ah! ah! ah! ah! ah! ah!". The middle staff is for the right hand of the piano, and the bottom staff is for the left hand. The piano accompaniment features a repeating eighth-note pattern in the right hand and a slower, more melodic line in the left hand. The score is marked with "8" and "1" in the right hand, and "8" in the left hand. The handwriting is in ink on aged paper.

[illegible]

VAR.

Handwritten musical score for a vocal and piano piece. The score is written on three staves. The top staff is for the vocal line, and the bottom two staves are for the piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo is marked 'tr' (trillo). The vocal line includes the lyrics 'ah! ah! ah! ah! ah! ah! ah! ah!' and 'L'étran- Then he'. The piano part includes dynamic markings 'ff', 'mf', and 'p', and a 'Finis' marking. The score is heavily annotated with handwritten notes and corrections, including 'Tutti cello' and 'Finis' written vertically, and various musical notations like 'tr', 'ff', 'mf', 'p', and 'Finis'.

ger la re - gar - de, — El - le reste è - blou - i - - e. Il est plus
looks at her standing — With a - maze over la - - den, Shes sees a

bourpe

2485

→ Cells turn T

beau que les Ra - jahs! Il rou-gi - ra, s'il sait qu'il doit la vi - e
prince of princes near! But he will blush to take from such a mai - den

Flute

A la fil - le des Pa - ri - as. Mais lui, l'en-dor - mant dans un
Aught that life or light can hold dear. Yet he in his righteous de -

p

p *barpe* *scull*

rê - ve, Jusque dans le ciel il l'en - lè - ve, En lui di -
ci - sion Lifts her in a rapt, wondrous vi - sion, And whispers

Ref *Hi#* *Do#*

sant: ta place est là! C'é - tait Vish - nou, fils de Brah -
low: Beblest and calm! I Vish - nu am, the son of

Ref

ma! De-puis ce jour— au fond des bois, Le voy-a - geur— en - tend par-
Brahm! And since that day— is sometimes heard a low light sound by breezes

Cello
pp
harpe

fois— Le bruit lé - ger de la ba - guet - te Où tin - te la clo -
stirred, The sil - ver bells re - sound-ing, The sil - ver bells re -

cello
pp
harpe
suivez.
*Red. **

rall. **Tempo I.**
 chet - te, Où tin - te la clo - chet - te, Des char - meurs.
sounding, Where came the maiden bounding with her charm.

pp
Flute
arco
*Red. **

Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

Flute + harp
harpe

ah! ah! ah! ah!

Flute harpe

ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

harpe harpe harpe harpe harpe harpe

ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

trappe

ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

poco rall.

a tempo.

suivez.

a tempo.

Cello Tremolo
comme précédemment

Ah!

Ah!

ah! ah! ah!

cresc. e accel.

f

ff

ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

Tutti

ff

ff

8

8

8

8

Songs for a baritone voice by BRYCESON TREHARNE

The Huguenot

Mary E. Coleridge*

Bryceson Treharne

Fairly quickly, and in a martial style

Voice

Piano

O, a gal-lant set were they As they

charged on us that day, A thou-sand rid-ing like

p cresc.

* The words used and reprinted by kind permission of Miss Mary E. Coleridge's literary executor, Sir Henry Newbolt

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Price, 40 cents, net
(No Discount)

Jeannette

From the German of
Otto Julius Bierbaum
by Jethro Bithehl*

Bryceson Treharne

In a jolly, bucolic spirit

Voice

Piano

Briskly and with
crisp enunciation

bed, a cap-board, a ta-ble, a bench, And in the midst a strap-ping wench, My

f humorously

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Price, 40 cents, net
(No Discount)

Come to Me Now

Words by
Edward Storer*

Music by
Bryceson Treharne

In a moderate time

Voice

Piano

p

in time

rit.

Come to me now, though slowly fades the
in time

light, And bur-ied in cool years—the wine of our de-light—

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Price, 40 cents, net
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Montserrat

Words by
Arthur Symens

Music by
Bryceson Treharne

In a solemn, cloistral style
with a rich, resonant tone

Piano

p

rit.

Reposefully, in a spirit of quiet resignation

Peace waits a-mong the hills; I have drunk peace,

in time

a little quicker

Here where the blue air fills The great cup of the hills, And fills with

rit.

* Words by permission of the author and of the publishers, Messrs. Wm. Heinemann, London

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Price, 50 cents, net
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G. SCHIRMER

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